

Pentecostarion

THE ASCENSION OF OUR LORD
The First Antiphon

Traditional Russian (Znamenny) Chant

(A)

Through the in - ter - ces - sions of the The - o - to - kos,

O Sav - ior, save us.

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

(B)

Through the in - ter - ces - sions of the The - o - to - kos, O

Sav - ior, save us.

V. 1: Clap your hands, all ye nations; shout unto God with a voice of rejoicing. (Ps. 46:1) R.

V. 2: For the Lord Most High is terrible, a great King over all the earth! (Ps. 46:2) R.

V. 3: He hath subdued peoples under us, and nations under our feet. (Ps. 46:3) R.

V. 4: God is gone up in jubilation, the Lord with the voice of a trumpet. (Ps. 46:5) R.

V. 5: Glory to the Father and to the Son and to the Holy Spirit, both now and ever, and unto ages of ages. Amen. R.

THE ASCENSION OF OUR LORD

The Second Antiphon

Adapted by Michael G. Farrow
from the music of Albert Hazeem

(A)

O Son of God, who didst rise from us in glo-ry to the heav-ens,
save us who sing un-to Thee: Al-le-lu-ia!

The musical score for Antiphon (A) is written in G major and 4/4 time. It consists of two systems of music. The first system contains the first line of the antiphon: "O Son of God, who didst rise from us in glo-ry to the heav-ens,". The second system contains the second line: "save us who sing un-to Thee: Al-le-lu-ia!". Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

(B)

O Son of God, who didst rise from us in glo-ry to the heav-ens,
save us who sing to thee: Al-le-lu-ia!

The musical score for Antiphon (B) is written in G major and 4/4 time. It consists of two systems of music. The first system contains the first line of the antiphon: "O Son of God, who didst rise from us in glo-ry to the heav-ens,". The second system contains the second line: "save us who sing to thee: Al-le-lu-ia!". Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

V. 1: Great is the Lord, and greatly to be praised, in the city of our God. (Ps. 47:1) R.

V. 2: The mountains of Sion on the sides of the north, the city of the great King. (Ps. 47:2) R.

V. 3: God is known in her towers, when He cometh to help her. (Ps. 47:3) R.

V. 4: For lo, the kings of the earth were assembled; they came together. (Ps. 47:4) R.

V. 5: Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto ages of ages. Amen..

Pentecostarion

THE ASCENSION OF OUR LORD

Psalm 46:5

The Entrance Hymn

Adapted by Michael G. Farrow from the music of
Archpriest Dmitri V. Razumovsky (1818-1889)

God hath as - cend - ed in songs of re - joic - ing,

The first system of musical notation features a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

the Lord with the voice of the trum - pet.

The second system continues the melody and bass line from the first system. The lyrics are placed below the notes.

O Son of God, who didst rise from us in glo - ry to the

The third system continues the melody and bass line. The lyrics are placed below the notes.

heav - ens, save us who sing un - to Thee: Al - le - lu - ia!

The fourth system concludes the hymn with the final melody and bass line. The lyrics are placed below the notes.

ASCENSION - Entrance Hymn - 2

Al - le - lu - ia! Al - le - lu - ia!

The musical score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one flat (B-flat). The melody is primarily in the treble clef, with some accompaniment in the bass clef. The lyrics 'Al - le - lu - ia!' are written below the treble staff. The first phrase 'Al - le - lu - ia!' is followed by a second phrase 'Al - le - lu - ia!'. The music features a mix of quarter, eighth, and half notes, with some phrases being slurred together. The piece concludes with a double bar line.

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THE ASCENSION OF OUR LORD

The Entrance Hymn

(BYZANTINE USE)

PRIEST: God hath ascended in songs of rejoicing, the Lord with the voice of the trumpet! (*Psalms 46:5*)

Adapted by Michael G. Farrow
from the music of Albert Hazeem

O Son of God, who didst rise from us in glo-ry to the heav-ens,

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a series of eighth and quarter notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are placed below the treble staff.

save us who sing to thee: Al - le - lu - ia!

The second system of musical notation continues the melody and accompaniment. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one flat. The melody includes a phrase with a slur over the notes for 'Al - le - lu - ia!'. The bass staff continues with harmonic support. The lyrics are placed below the treble staff.

THE ASCENSION OF OUR LORD

Apolytikion

Byzantine Chant, Tone 4

Christopher Holwey



Thou hast as - cend - ed in glo - ry, O Christ our God,



and glad - dened Thy Dis - ci - ples with the prom - ise of the



Ho - ly Spir - it, mak - ing them con - fi - dent through the



and De - liv - er - er of the world.



and De - liv - er - er of the world.

Pentecostarion

THE ASCENSION OF OUR LORD

Apolytikion

Byzantine Tone 4
Adapted by Joyce E. Black from the
music of Frederick Karam (1926-1978)

Thou hast as - cend - ed in glo - ry, O Christ_our_ God, and

glad - dened Thy dis - ci - ples with the pro - mise of the Ho - ly

Spir - it, mak - ing them con - fi - dent through the bless - ing: that

Thou art the Son_ of God and De - liv - 'rer of the world.

Pentecostarion

The Ascension of our Lord Jesus Christ

Kontakion

Byzantine Chant Tone 2

Chadi Karam

Un. E

When Thou didst ful - fill Thy dis - pen - sa - tion for our sakes,

Un.

u - nit - ing the ter - res - tri - als with the ce - les - tials,

G

Thou didst as - cend in glo - ry, O Christ our God,

F G E

in sep - ra - ble in space, but con - stant with - out sep - a - ra - tion,

Un. G

and cry - ing un - to Thy _____ be - lov - ed: I am with you,

E F G

and no one shall be a - gainst _____ you. _____

Pentecostarion

THE ASCENSION OF OUR LORD

Kontakion (B)

Byzantine Chant - Tone 6
Michael G. Farrow
from the music of
Archpriest James C. Meena
(1924-1995)

When Thou didst ful - fill Thy dis - pen - sa - tion for

our sakes, u - nit - ing the ter - res - trials with the ce -

les - tials, Thou didst as - cend in glo - ry, O

Christ our God; in - sep - ra - ble in space, but con - stant

with-out sep - a - ra - tion, and cry - ing un - to Thy be - lov - ed:

"I am with _____ you, and no_ one shall_ be a - gainst_

you!"

Pentecostarion

THE ASCENSION OF OUR LORD

Alleluia

Psalm 46

Byzantine Tone 2

Arranged by Archpriest John D. Finley




Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

In some traditions, the following verses are chanted with the Alleluia.


Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

Verse 1 Ps. 46:1

Chanter 

Clap your hands, all ye na-tions! Shout unto God with a voice of re-joic - ing!

Verse 2 Ps. 46:5

Chanter 

God is gone up in ju-bi-la-tion, the Lord with the voice of the trum - pet!

Pentecostarion

THE ASCENSION OF OUR LORD

Megalynarion: Hymn to the Theotokos (B)

Byzantine Chant - Tone 5
Arranged by Archpriest James C. Meena
(1924-1995)

In u-ni-son we be-liev-ers mag-ni-fy thee, be-cause

thou didst give birth in time_ to the Word not bound by time;

and in man-ner trans-cend-ing eve-ry mind and word,

thou didst be-come the The-o-to-kos.

Pentecostarion

THE ASCENSION OF OUR LORD

Communion Hymn

Psalm 46:5

Byzantine Tone 8
Arranged by Michael G. Farrow

God is gone up in jubilation,

the Lord with the voice of the trumpet.

Verses:

- (1) O chant unto our God, chant ye; chant unto our King, chant ye. (*Ps. 46:6*)
- (2) For God is king of all the earth, O chant ye with understanding. (*Ps. 46:7*)
- (3) God is king over the nations, God sitteth upon His holy throne. (*Ps. 46:8*)

Alleluia B

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

The musical score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line consists of two phrases: "Al - le - lu - ia. Al - le - lu - ia." and "Al - le - lu - ia." The piano accompaniment provides harmonic support with chords and moving lines in both hands. The first phrase of the vocal line is marked with a repeat sign. The second phrase is also marked with a repeat sign. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.